

KERAMIC STUDIO

Vol. XXV, No. 11

SYRACUSE, NEW YORK

April, 1924



WITH this issue Ceramic Studio completes its twenty-fifth year and will appear in May in a new dress, appropriate to its enlarged field of endeavor. Fine feathers do not make fine birds, but as "Design" we hope to make Ceramic Studio finer both inside and out. Our old friends interested in ceramics will still be our foremost thought. We shall hope to open up for them still richer sources of inspiration, while at the same time we shall try to offer to our teachers and students of design always more and better ideas in developing their own work and methods of teaching.

Owing to pressure of other work Mr. Heckman did not get in his editorial comment this month but beginning with the May issue he will regularly contribute a considerable amount of material which we know will be of interest to everyone. Mr. Heckman is our New York representative and is in touch with many of our leading decorators and teachers of design. If there is any particular subject you would like to have him get material for or any particular kind of design that you are specially in need of will you let us know. In so far as it is practical and possible we will publish it.

We welcome suggestions at all times and especially now that we are making a change in the title of our magazine. Tell your friends of what we are doing and tell them at the same time that we are not going to neglect the china decorator as our pages will show in the coming issues. It is necessary to have the cooperation of everyone if we are going to keep up the good work that we have been doing for twenty-five years.

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A LESSON IN COLOR FROM A CHINESE RUG

By Albert W. Heckman

THE art of ancient China, like the art of any remote country is full of revelations for those who study it. Four thousand years ago an art, as revealed by the Shang and Chou bronzes, was developed by Chinese craftsmen whose particular work has since been unsurpassed. Other bronzes followed and then there were bas reliefs and pottery, paintings and porcelains also unsurpassed, the history of all of which reads like a romance. We are generally familiar with the pottery of the Sung Dynasty, and the famous blue and white porcelains of the Ming period have been illustrated from time to time in these pages, but never before have we selected a rug for study. We chose this for our supplement this month partly because there is an unusual interest in things Chinese to-day, and especially in rugs, and also because there is in this pattern of blue in two values on an ochre background a whole lesson in color harmony.

Color has three dimensions which we know are hue, value and intensity. Through hues of different kinds, either opposite or analogous, we can create harmonies of a kind. This kind—this playing of hues—is the keynote of much that is done to-day. The cry is for color, color, color and some people construe this

to mean hue, hue, hue, all of the utmost intensity. In fact some teachers go so far as to say "every time you change the value you must change the hue." A rule like this is neither necessary nor is it advisable for it tends to make one person's work just like his neighbors.' To be sure we want to understand hues as hues and it may be that the so-called complementary and the analogous harmonies are enough at times. But do we ever create the more unusual relationships unless we think of the values and intensities also? Not the differences of values that happen to occur when we take a light (yellow) and a dark (purple), but the differences of values and intensities that we consciously make with the yellow (hue) and the purple (hue), are of importance. It may be that only two values of one hue with a note of a contrasting color are used. These are enough on some occasions. In fact, that is all the Chinese rug maker used and see what a beautiful thing he made!

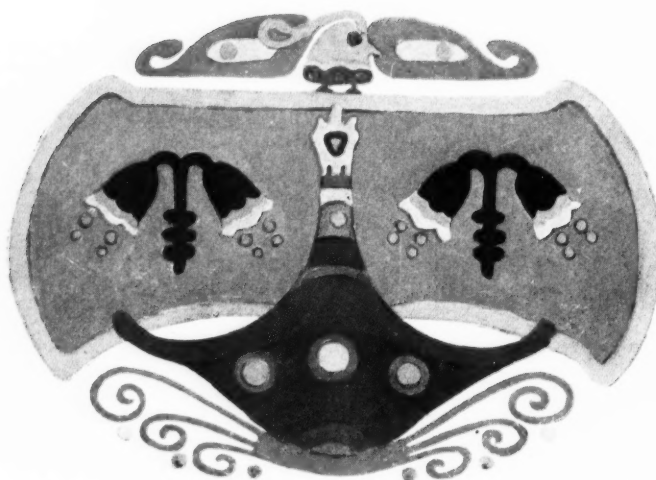
This may seem to resolve itself into a problem of values and not of color, as color is ordinarily thought of, but that is exactly what we want. With your paints mix up several values of one hue in separate pans and then add to your scheme a value or two of another hue and see what you can do with them. You will find that differences of intensity are bound to come into play as soon as you lighten certain dark colors (such as an ultramarine) or darken others which are naturally light (such as a lemon yellow). Experiment with black, gray, white with color and see what happens! Unusual and subtle relationships evolve. Then try a few arrangements in hues only without any regard for the different values as in the former experiment. Which do you prefer?

We hear opinions from all sides on this question of color harmony. One person writes that "she cannot live with bright colors" and another says that "you cannot get them too bright for her." The Czecho-Slovakian makes his embroideries with every imaginable hue of the fullest intensity while the Viennese, on the other hand, looks at them and turns his head away for relief which he gets in his work, as the old Chinese artist did, by adding intermediate notes of different values. Black and white are effectively used too with color and they need not be eliminated from one's palette.

We are neither Czechish nor are we Austrians but we are intensely interested in art, and for the moment in color particularly. If you are one of the many who love all bright colors by all means use them but don't make any rules that we must needs live up to. Or, if you are one of those who prefer the grayed colors by all means use what gives you the most satisfaction. But if you are interested in getting new ideas experiment with both. Curiously enough, the more intense colors that are put together the more interesting the effect is—provided they are all intense and in a similar manner there are no end of grayed colors that may be effectively used together—provided they are all more or less grayed. To repeat what we have said before, we have had enough of this simple kind of color organization based on one dimension only. Let us see what we can do with a harmony of a more subtle kind that will bear comparison with a Cashmere Shawl (see July-August, 1923 supplement), a
(Concluded on page 236)



EARLY 19th CENTURY CHINESE RUGS (See Supplement)
COURTESY OF THE METROPOLITAN MUSEUM OF ART

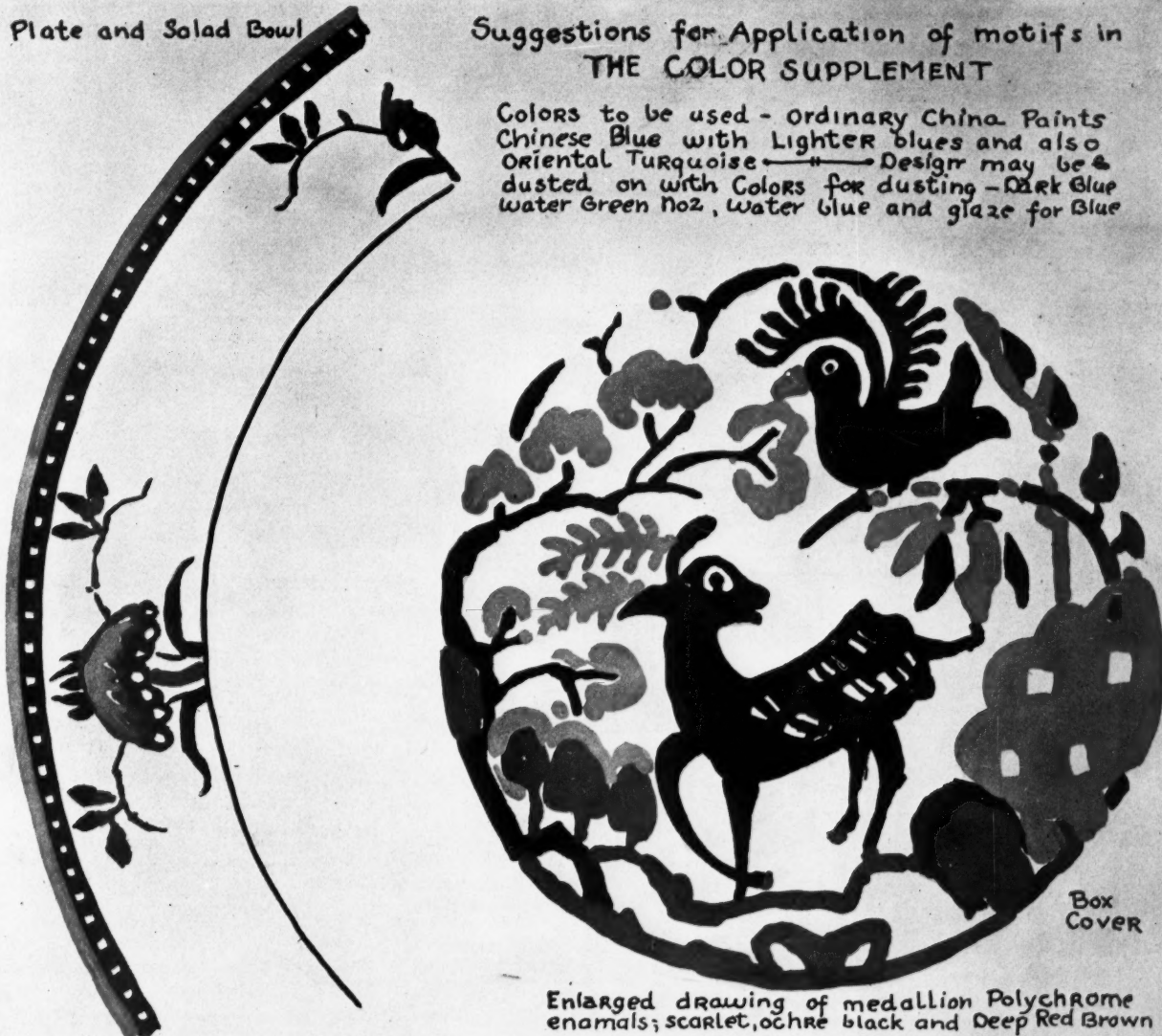


BOAT DESIGN FOR LUNCH SET, CARLTON ATHERTON

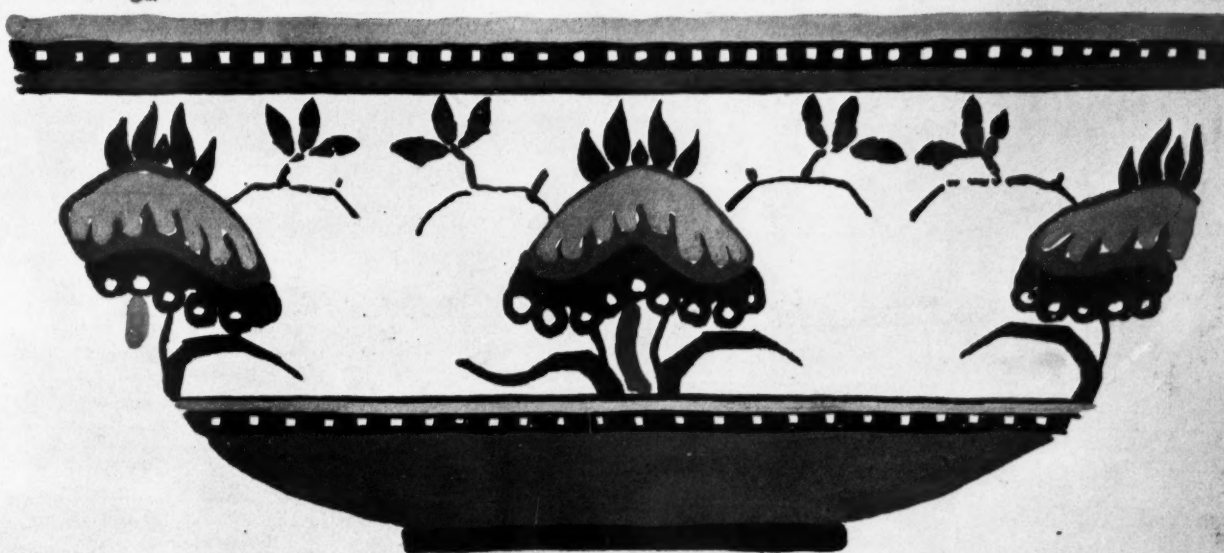
Plate and Salad Bowl

Suggestions for Application of motifs in THE COLOR SUPPLEMENT

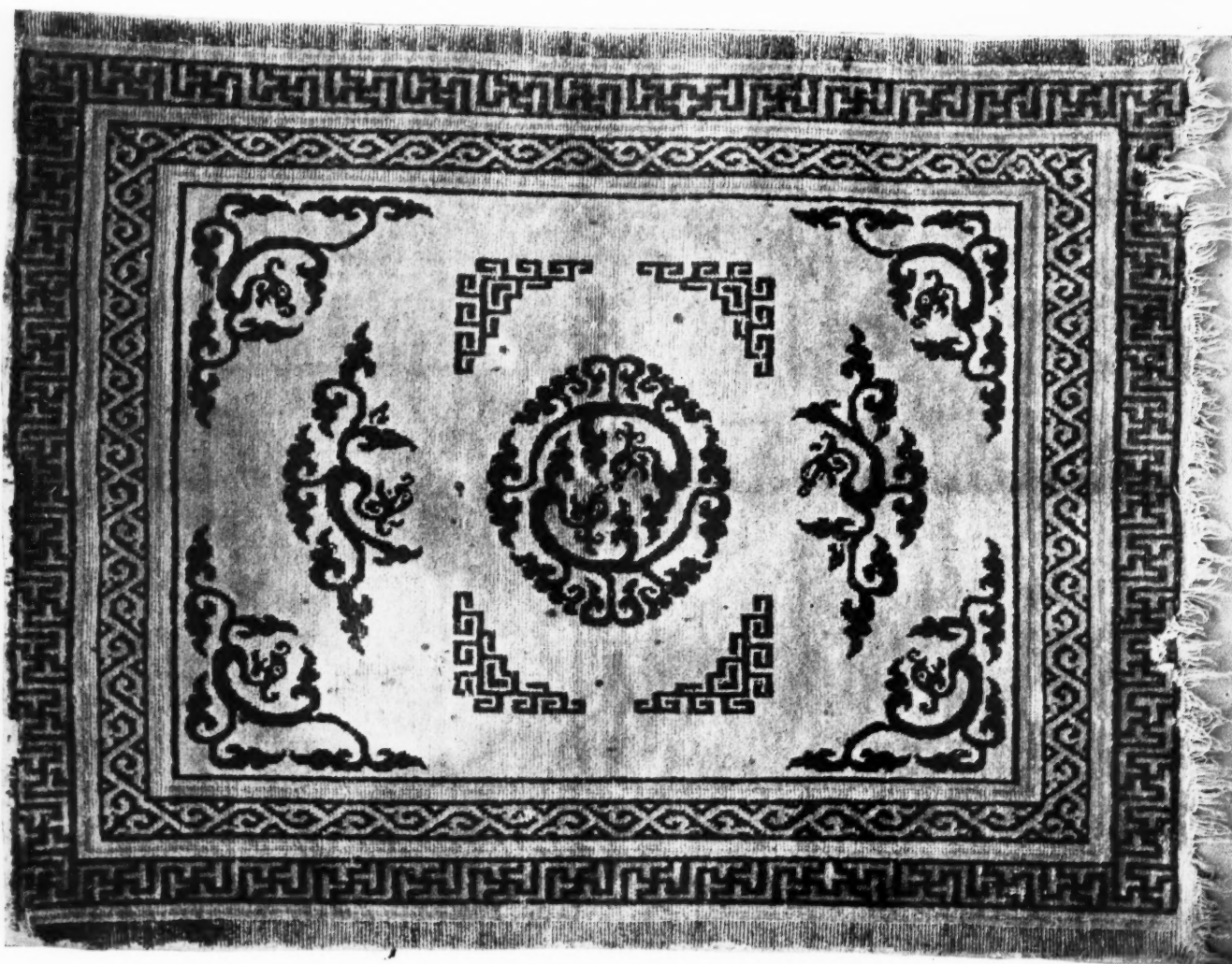
Colors to be used - Ordinary China Paints
Chinese Blue with lighter blues and also
Oriental Turquoise ——— Design may be
dusted on with colors for dusting - Dark Blue
water Green No. 2, water blue and glaze for blue

Box
Cover

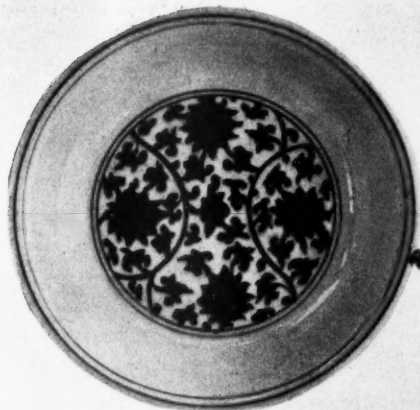
Enlarged drawing of medallion Polychrome
enamels; scarlet, ochre black and Deep Red Brown



ALBERT W. HECKMAN



LATE 18th CENTURY CHINESE SADDLE CLOTH AND CAMEL'S HAIR RUG IN THE BALLARD COLLECTION
COURTESY OF THE METROPOLITAN MUSEUM OF ART



Ming Blue and White



18 Cen. Yung Cheng



K'ang Hsi Saucer



Early Ming



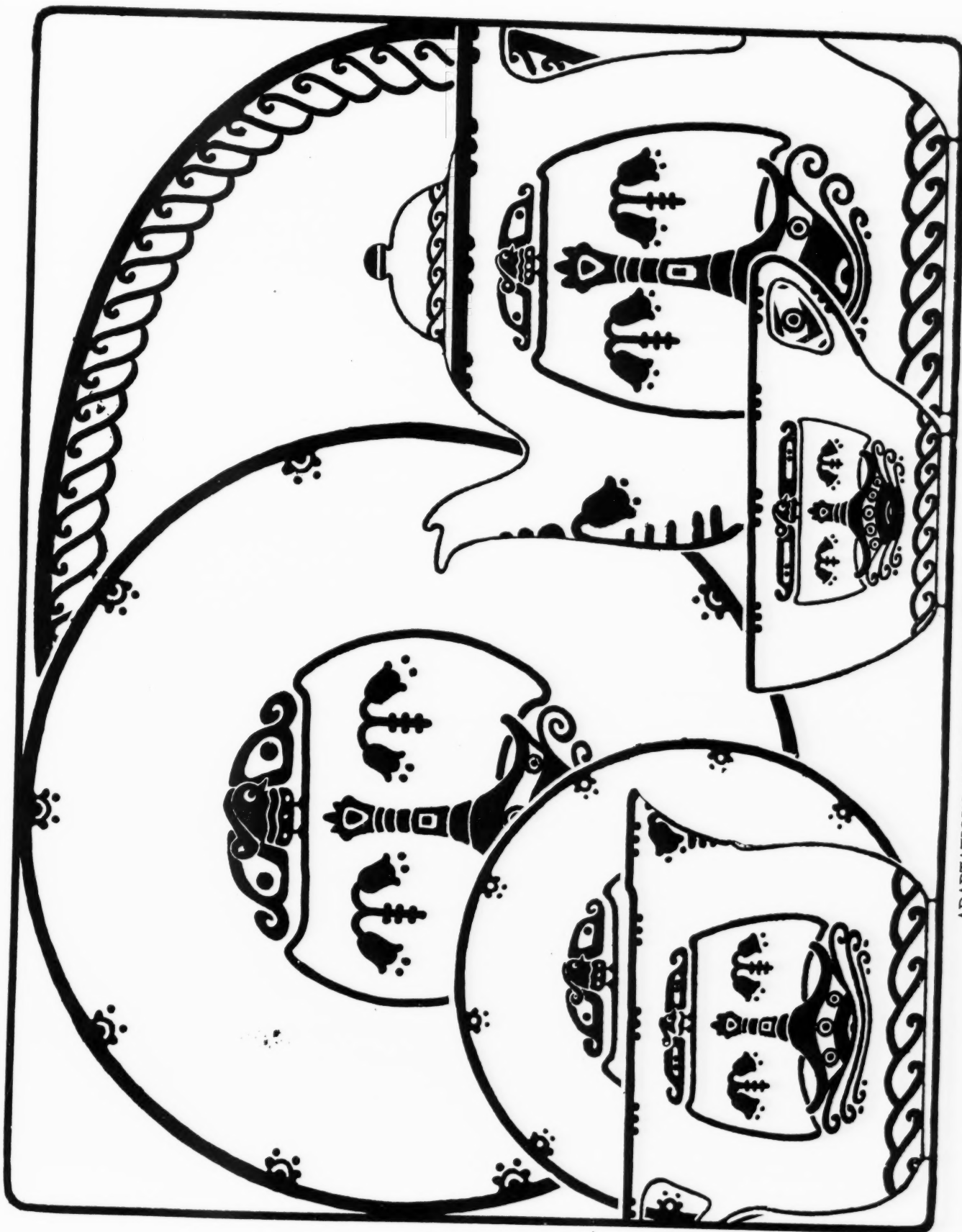
Sung



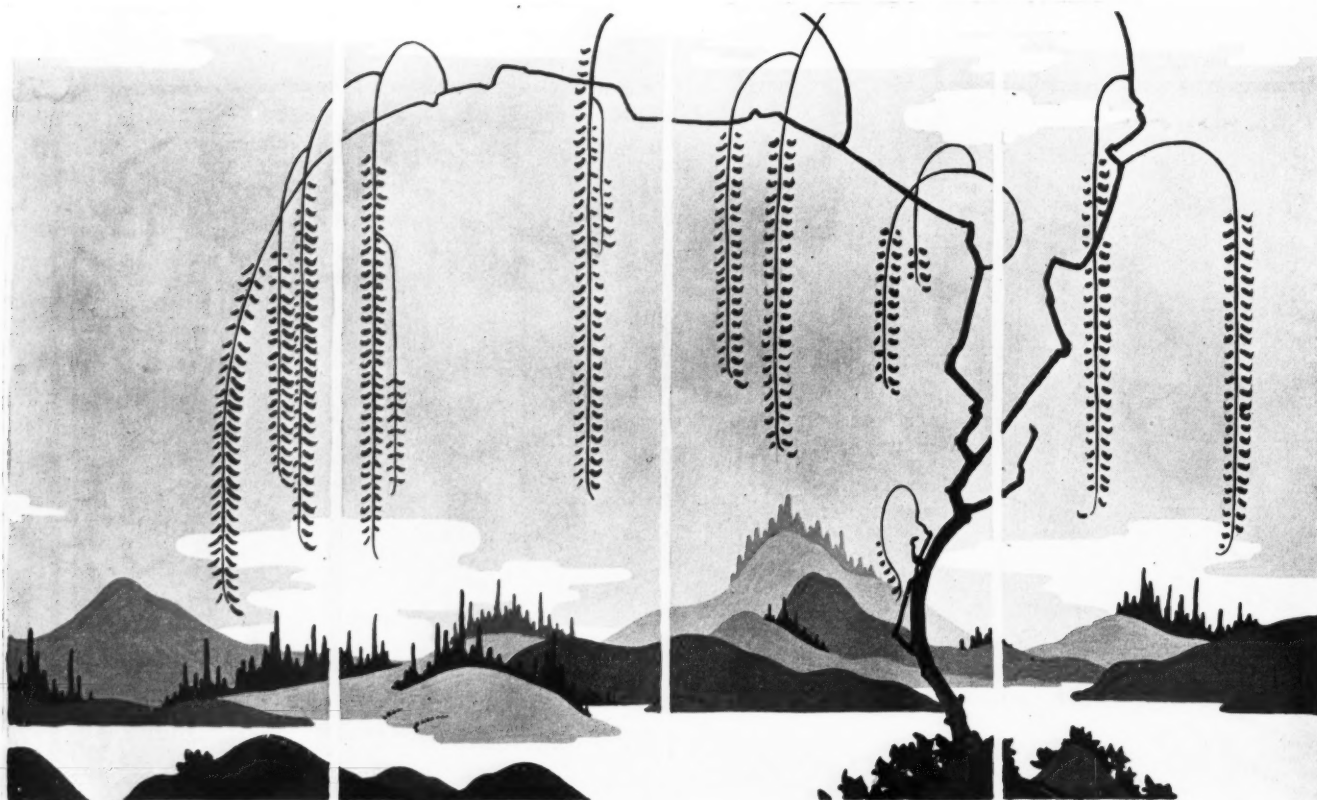
Ch'ien Lung Mug



CUP—T'ZU CHOU WARE, SUNG DYNASTY—EARLY 19th CENTURY CAMEL'S HAIR CHINESE RUG
COURTESY OF THE METROPOLITAN MUSEUM OF ART



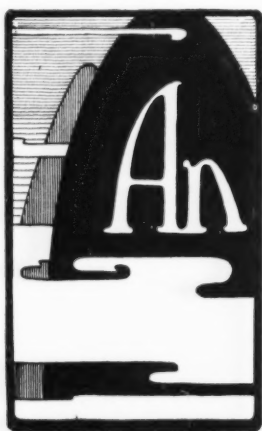
ADAPTATIONS OF COLOR SUPPLEMENT—CARLTON ATHERTON
FIRST PRIZE IN COMPETITION FOR BOAT DESIGNS



COMPOSITION III

WAVES, MOUNTAINS AND CLOUDS IN ORIENTAL LANDSCAPE DESIGN

N. B. Zane



examination of Oriental design forms reveals definite principles that underlie and give character to those forms. The student of Japanese wave designs discovers that these waves are more than pattern of line and shape—they express the action of water in a known direction; and a study of diagram One will give a clue to the method used to aid such expression. Note that curved form outlined by the base line and the curve A is a fixed, static form. It stays put and its axis A is stiffly vertical. The curve B, with its inclined axis, immediately gives the eye a long sweep to the left and makes us feel that the form is dynamic. It moves. Curved form with edge and axis marked C, with greater height and longer sweep of line increase the feeling of motion. Change the "C Curve" C into the S curve C-CC and the curve reaches its conclusion at the tip. Add the rhythmic curve D and a form is realized which may be repeated with variation in measure and further space division created by line E. Referring to Composition I we can find application of forms based on derivations from diagram One. The long curves are accented at pleasing intervals by related curved forms as shown in diagram One at F. The student is urged to experiment with the principle set forth in the diagram so as to reach his own individual results. Composition I might be used appropriately for a fireplace screen at a seaside cottage—painted in

flat oil paint upon beaver-board and mounted in frame equipped with standards to keep the screen upright. The same design might be carried out in batik on white china silk for a wall panel.

Composition II makes use of a different arrangement of wave forms, and together with foliage pattern becomes appropriate for a three-fold screen also painted on panels and framed



COMPOSITION I



ABOVE—COMPOSITION IV

BELOW—COMPOSITION II

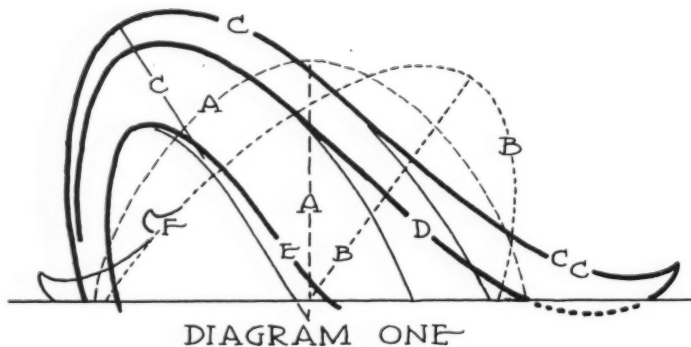


DIAGRAM ONE

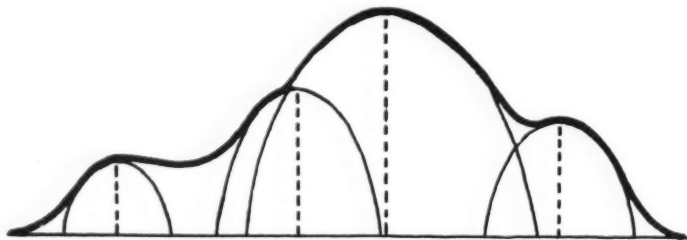


DIAGRAM TWO

in wood. Note that while the wave pattern moves to the left in the composition, the foliage pattern picks up the movement and carries one's eye to the right and along the low descending branch again to the water forms, relating the water and foliage masses by rhythm into a desirable unity of design. The screen may be made as low as thirty inches for fireplace use or as high as desirable for use between rooms. A black background with foliage pattern in gold bronze and the wave patterns in blues and greens would take either dull bronze or black frame nicely.

Composition III makes use of hill and mountain forms common to Chinese landscape design. In this case the unit forms appear to be based upon static shapes in groups, topped by an undulating line falling into a natural joining of the several forms. A number of such composite shapes should be cut from paper, large and small, low and high. Diagram Three illustrates a combination of such shapes—with the accent of tree forms for sake of variety. Composition III shows four panels for a folding screen open to many interpretations in color—according to the character and color of the room where used. The large foreground tree helps preserve unity—which is desirable in a composition of four divisions.

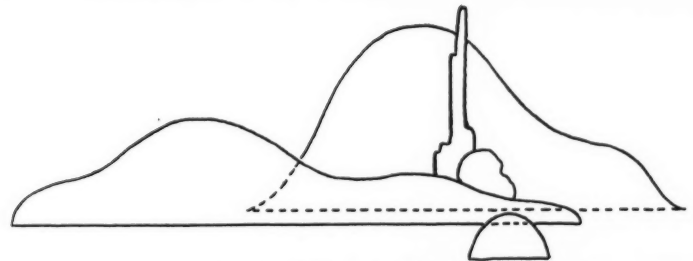


DIAGRAM THREE

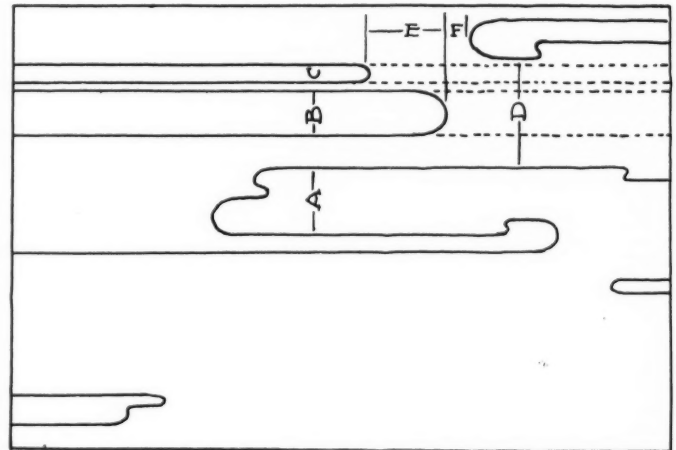


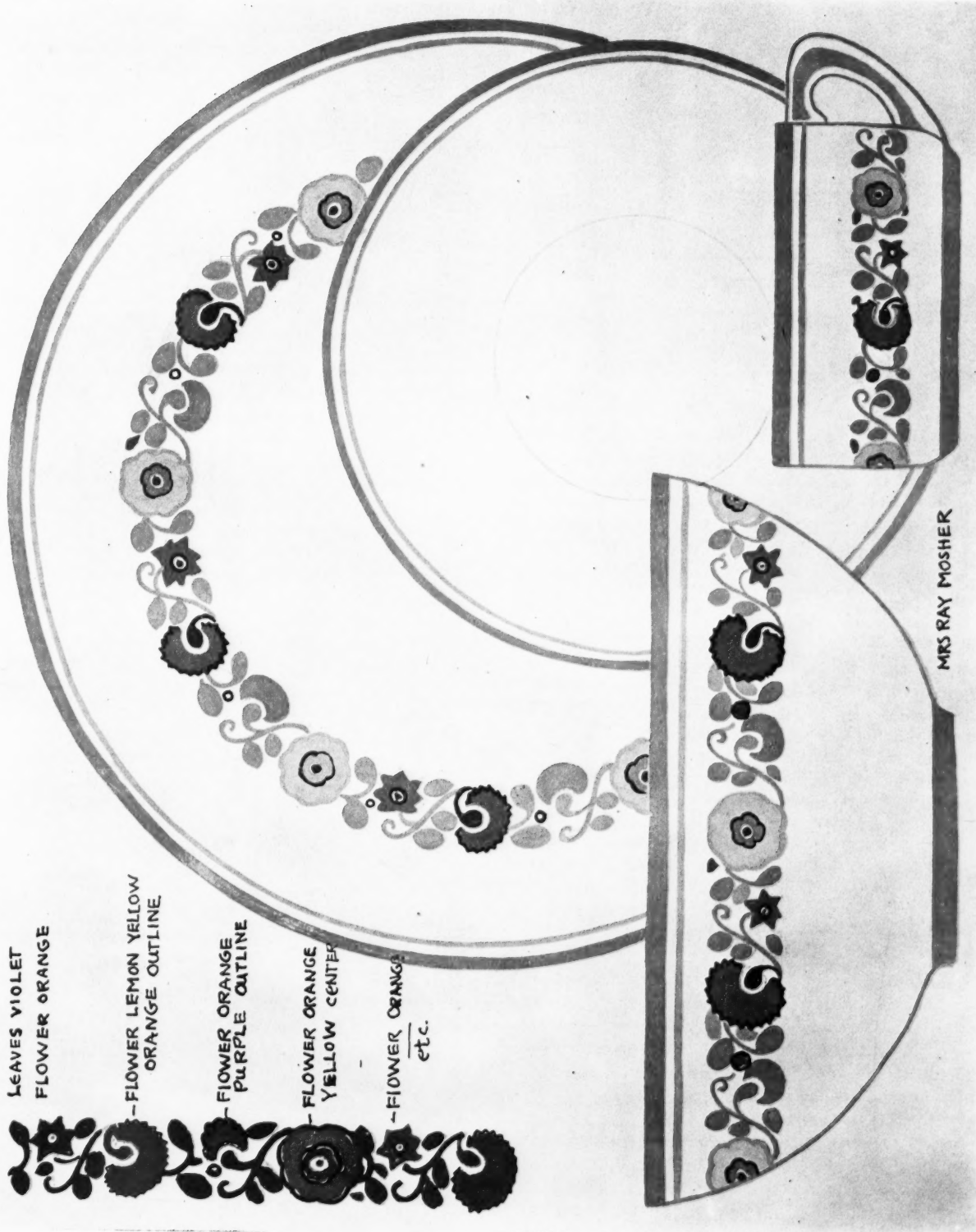
DIAGRAM FOUR

Diagram Four illustrates an analysis of Japanese cloud design, level bands of clouds quite familiar to observers of American skies. The principle is a simple one, dependent upon VARIETY in vertical and horizontal space division. Note that spaces A, B, C and D are different and that horizontal distances E and F obey the same rule. All of these diagrams are intended to aid the student in creating and criticising his own designs, for if the principles are once discerned and persistent experiments made, especially with the ever useful cut-paper shapes for quick results in spacing, the student goes beyond imitation and mannerisms and becomes a CREATOR—a much needed person in contemporaneous American work. Composition Four illustrates a dominant, static mountain mass, capped by a carefully designed shape following the suggestion of the snow

(Concluded on page 235)



BOWL—Landscape Motif, inspired by Chinese Designs. To be executed in Brilliant Enamels



BREAKFAST SET—MRS. RAY MOSHER



H. OTTO
BOWLS AND VASES

Clara Stroud

Illustrated by pupils of Fawcett School.

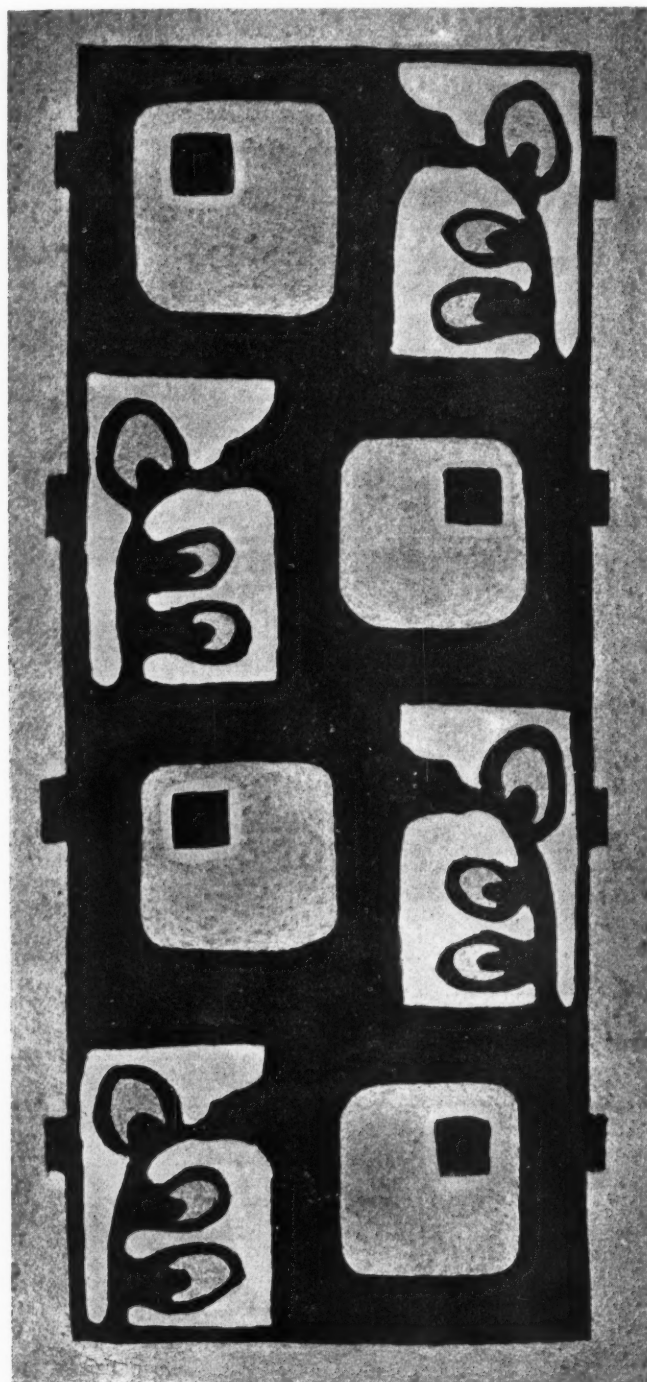
HERE are some bowls and vases for china decorators who are in search of something simple that will at the same time be showy and attractive. Most of us lead such busy lives that we haven't time to bother with a lot of fussy detail that takes forever and a day to work out; some people wouldn't even have the time to look at the result after it was accomplished. But, for example, a single big flower form of good proportions, with carefully selected stem and leaf shapes, can make with very little time and effort a bowl or a vase well worth having.

First of all, if you are wanting to decorate a piece of china, notice the shape of the one you are purchasing. Is it of itself good in proportion? Is the height compared to the width interesting in relationship? Is the base a proper support for the flare and top edge of the shape? If there be handles, are they the kind which really belong? Are they there with a purpose? Is the article improved sufficiently to justify their existence? Or are they just frail and flimsy and apt to break off?

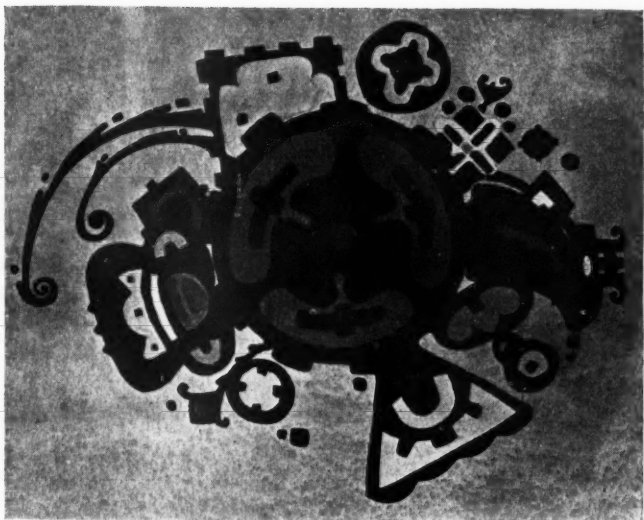
The Ancient Greeks were a wonderful people in making their pottery beautiful. They made things which could be, and were, used. Even the simplest every-day bowl was a thing of great beauty. And should it not be so? Why not have the articles in our kitchens and work-rooms, where we are and where we see them again and again and handle them o'er and o'er, interesting in shape and form and in ornamentation? They will serve the purpose just as well and give joy besides. The work will go the faster for it will be a pleasure then instead of a duty. Many persons think only of making a show when company comes, bring-

ing out a lot of fine and fancy stuff—while for every-day use they make any old thing do! If you “believe in the beautiful” and want to acquire it, live it day by day. There is no other way to make it part of you and your existence. It is a great help to go to the museums and see the things that have been made and used by other peoples. The Ceramic Studio is now publishing color plates of things from the Metropolitan. Study these well—treasure them. If you will but gaze and gaze and gaze and try to “soak up,” as it were, the exquisite charm and subtle refinement of these works of art, you will be better able to judge the modern pieces.

Do not buy pieces of china ugly in design, with fluted edges, claw feet, and purposeless fanciness. Avoid those with extreme



H. OTTO

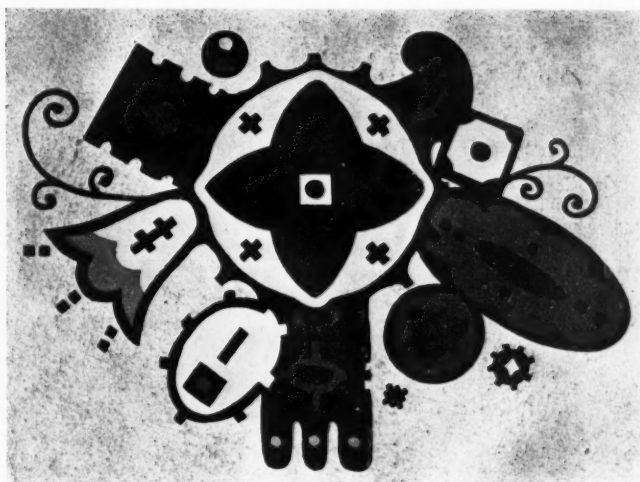


H. OTTO

curves. Play safe if you are not sure. Every time that you purchase such a monstrosity you encourage the production of that type of stuff. If more people would refuse this rubbish and select the shapes with character, American manufacturers would attain a higher standard.

The Bouquet Medallions by Florence Taylor and Herbert Otto might also answer some such purpose. They can be viewed from all around to equal advantage.

Isn't the bowl by Alice Irving delightfully simple yet very striking in its motif? The repeat is a flower form with leaf and stem, around the top edge, forming a wide band. One should

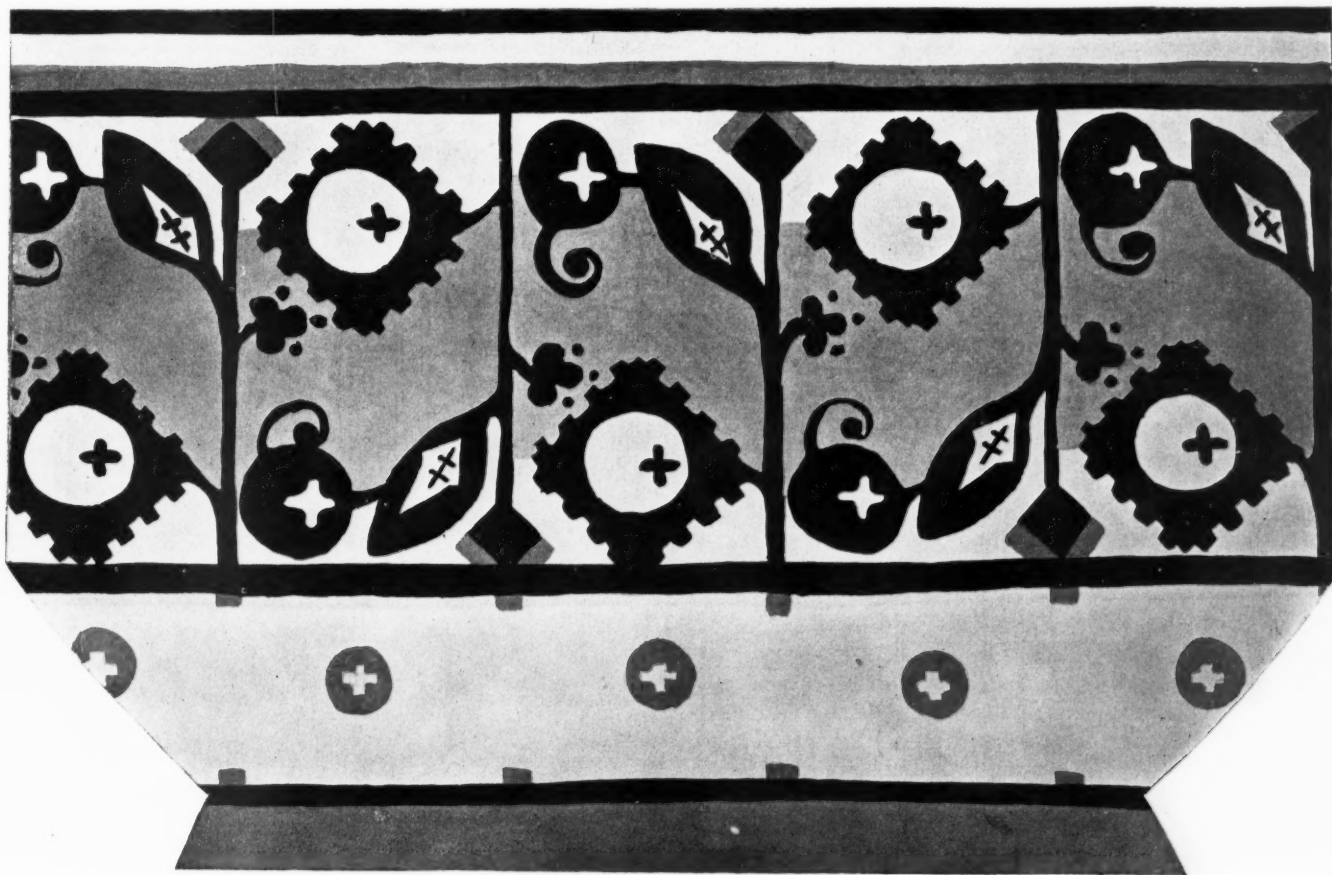


F. B. TAYLOR

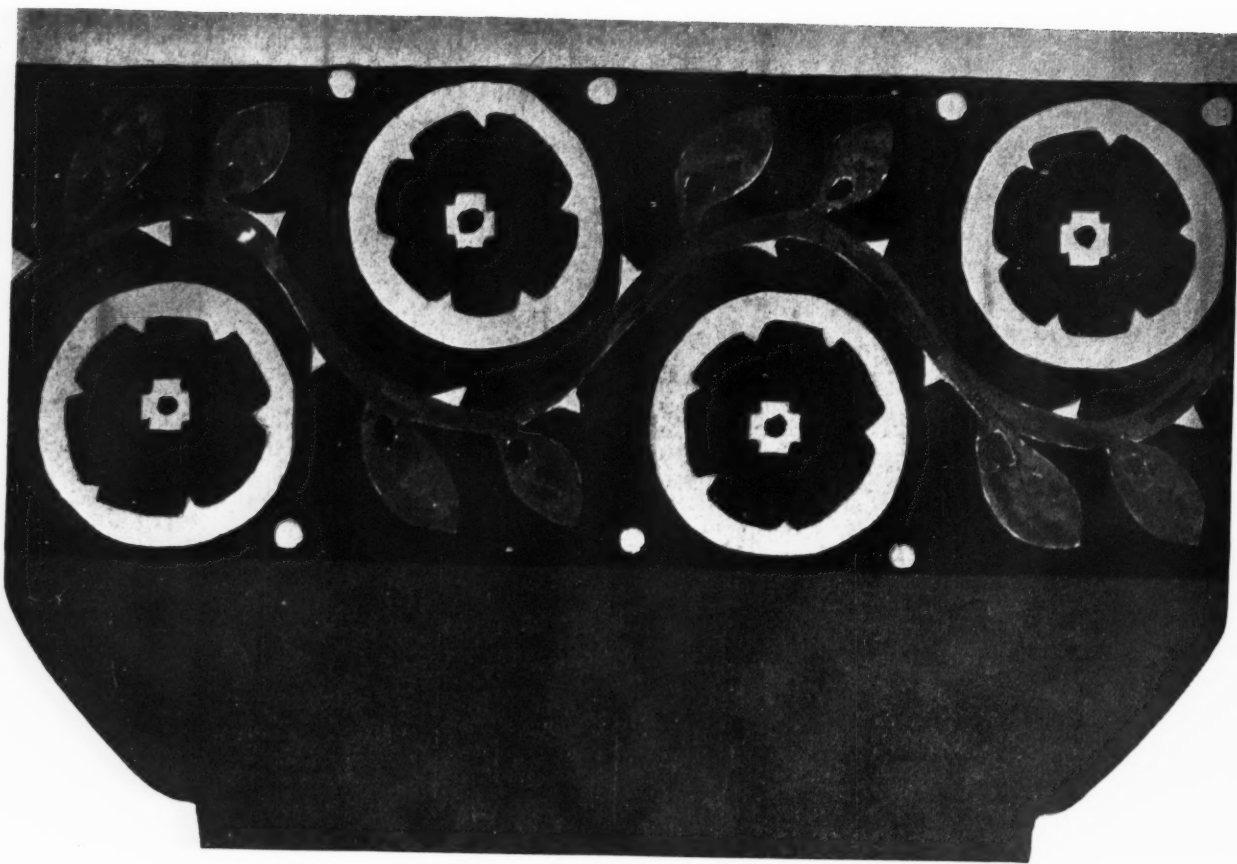
always consider the width that the band makes. It must not be the same as the area left on the bowl. This design might be worked out in silver lustre and green.

Mr. Hall Jackson likewise has a unique round flower with curved stem theme. This would be attractive in copper lustre with yellow and orange. Mr. Jackson has also used the same thing, only of a small size, on a tall vase which makes a very sparkling repeat.

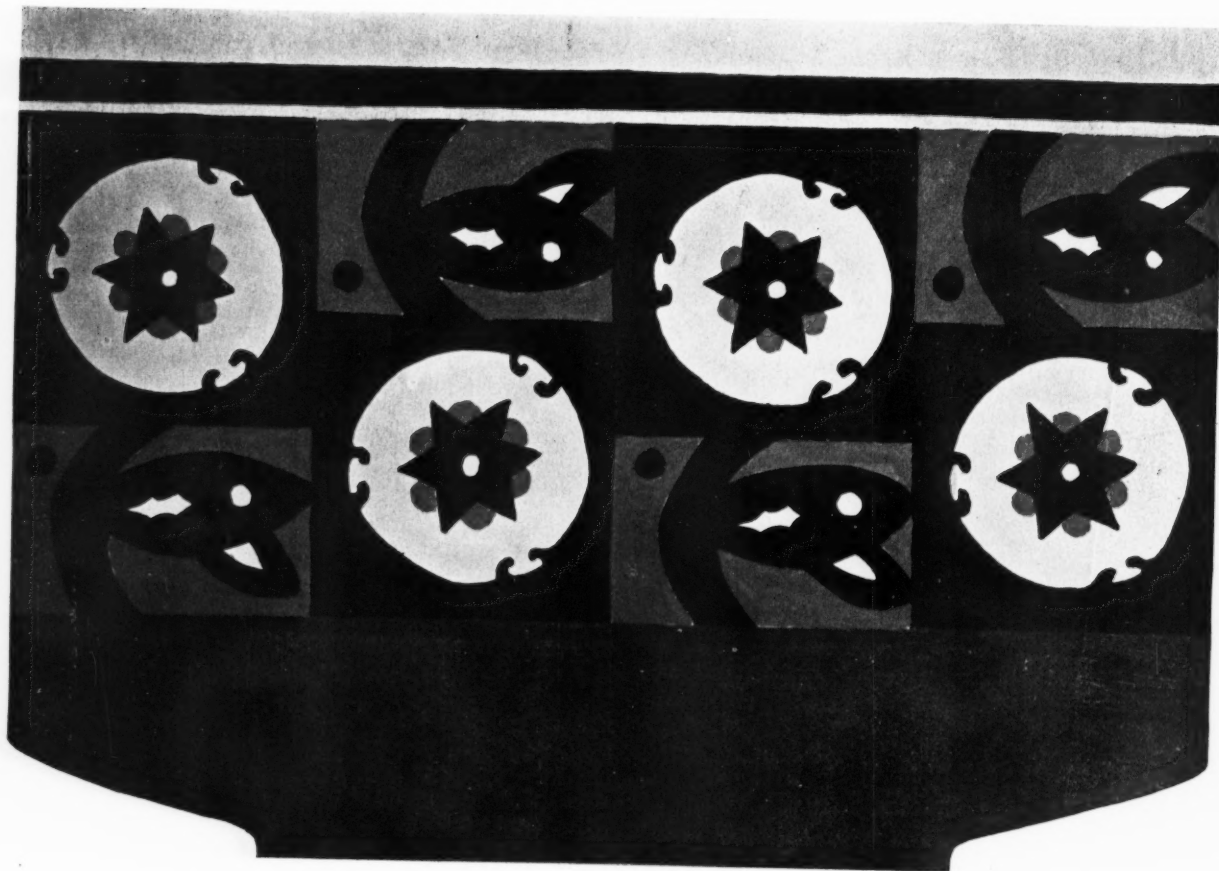
Bowls and vases by Miss Brucker, Miss Downs, Miss Robrecht and Miss Frederick lend themselves to various treatments. These same designs of course are suitable for other purposes.



MISS ROBRECHT



ALICE IRVING

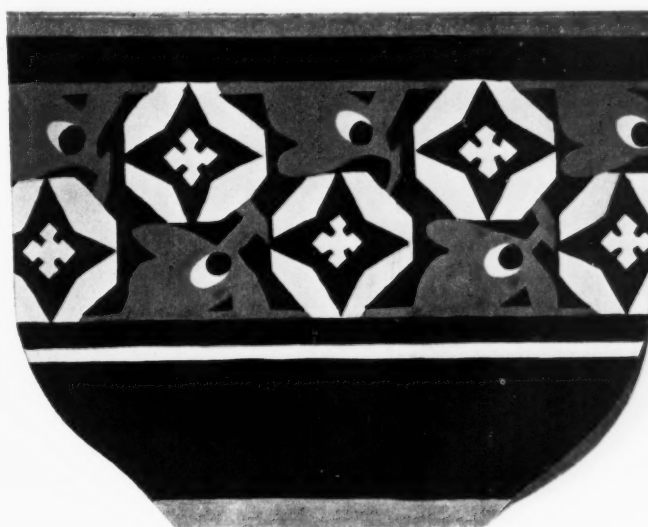


HALL JACKSON

In laying emphasis on simplicity the border design by Herbert Otto is a very excellent example, with its flower leaf and stem in black on white with cerise. This he has applied to a vase inspired by a Chinese jar. It may interest certain of you to know that the Chinese jar in question was discovered in an issue of this very magazine some time back. You may enjoy hunting it up. Mr. Otto's vase is indeed a charming one of much character and accepts its decoration very graciously and gracefully.



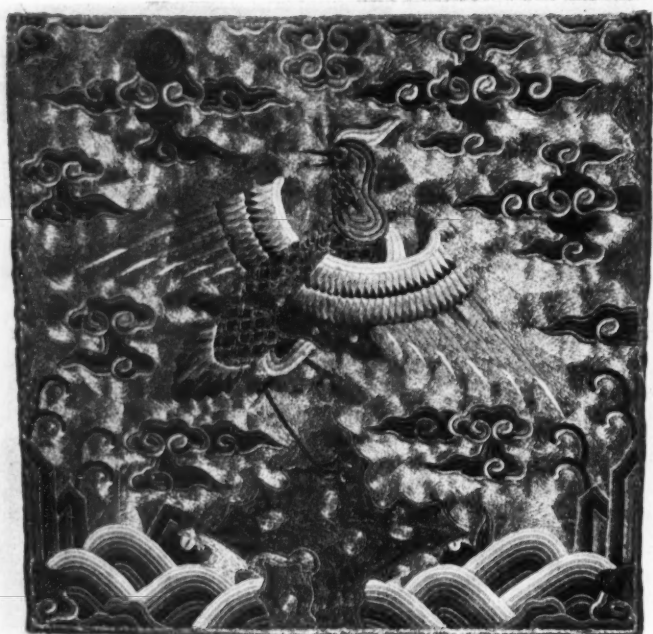
MISS BRUCKER



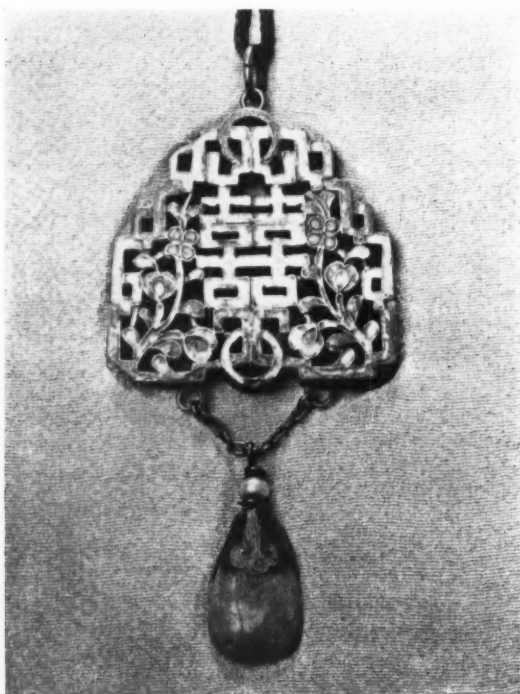
HEATHER SWINDELLS



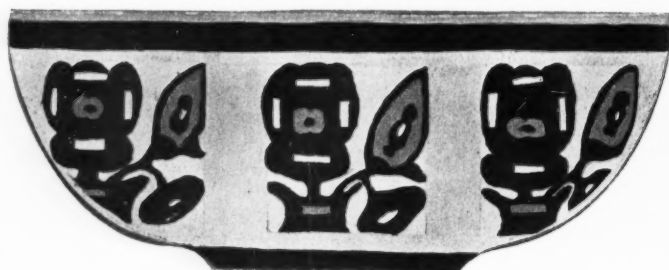
FREDERICK



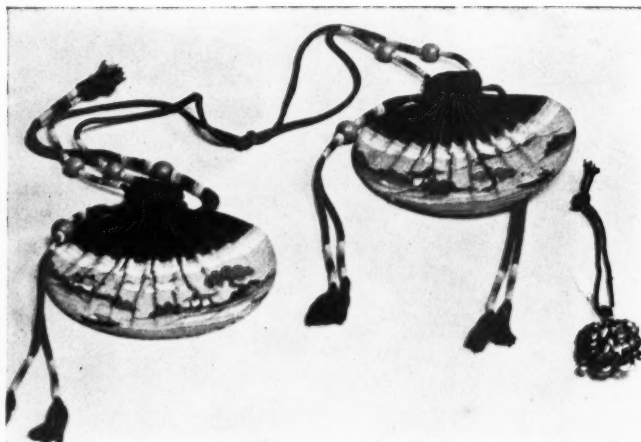
MANDARIN SQUARE (See page 236)



Pendant in blue, light green and light blue enamel.—Design, variation of Swastika Fret and the Chinese character signifying Jade. Lower pendant in opaque light green jade.
 "CHINA AND THE CHINESE" EXHIBITION, NEWARK MUSEUM



BOWL BY LOUISE DAWNS



"CHINA AND THE CHINESE" EXHIBITION, NEWARK MUSEUM



LOUISE DAWNS



"CHINA AND THE CHINESE" EXHIBITION IN THE NEWARK MUSEUM

The Newark, N. J. Museum held in November and December an exhibition of "China and the Chinese—the land and the people." The exhibit is now being shown in twenty cities of the United States. It was in Utica, N. Y. and at the Carnegie Museum of Pittsburg in February.

The designs and colors in these sleeve bands which were worn on the Mandarins' coats are well suited to ceramic decoration.

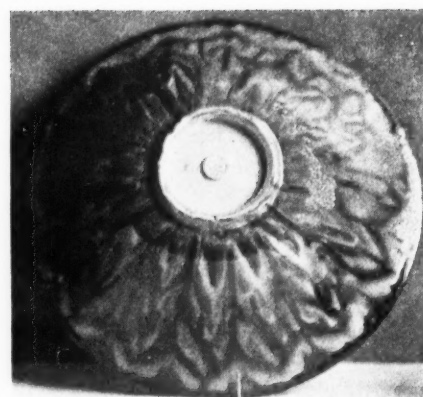
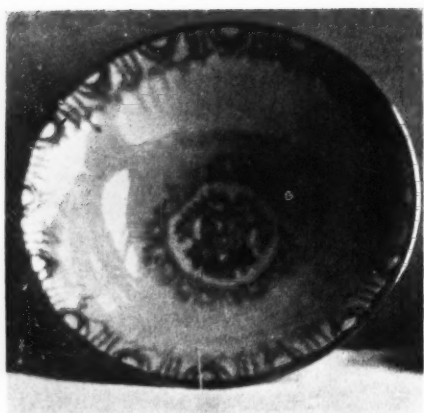
The band on the left shows one scene from the favorite Chinese design of the "hundred boys at play." The work is done in a Pekin stitch on a cream satin ground. Figures and foliage in many shades of rose and red, light green, light blue, yellow, buff and greenish brown.

The second picture shows two of the medallions from the design of the "eight immortals." It is on a blue satin ground, the

(Continued on page 236)



CLOISONNE VASES (See description page 236)



CARLTON ATHERTON
Stoneware bowl with cover and stand

CERAMICS AT SYRACUSE UNIVERSITY

Adelaide A. Robineau

BEGINNING with the coming year, students in the Design course of Syracuse University will be allowed to major in Ceramics. This makes Pottery a four year course in which all branches of studio pottery work will be learned, from mixing up the clay to firing. The student will as well be trained so that an easy transition to commercial work will be possible.

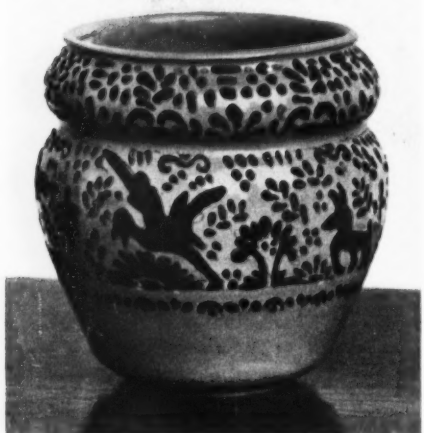
A plan is under way to create a little pottery in connection with the ceramic course, in which students will have an opportunity of making for sale the little porch sets and other porch and garden pottery which have aroused so much interest in the late work at the University, and so they will help pay their own expenses.

Ceramic design receives special attention both as to form and decoration. History of pottery and research work in the different types of decoration in each country, will be a feature of the senior year.

To the handbuilding and wheel work, casting and pressing, glazing, decorating and firing, it is expected to add jigger work, in order to facilitate attaining uniformity in plates, saucers, cups, etc.

All types of decoration are now used, carving, slip, sgraffito, underglaze and overglaze painting, glaze combinations, etc. In the senior year a certain amount of experimental work will be done in glazes, etc.

The Summer School course of six weeks includes both the
(Continued on page 235)



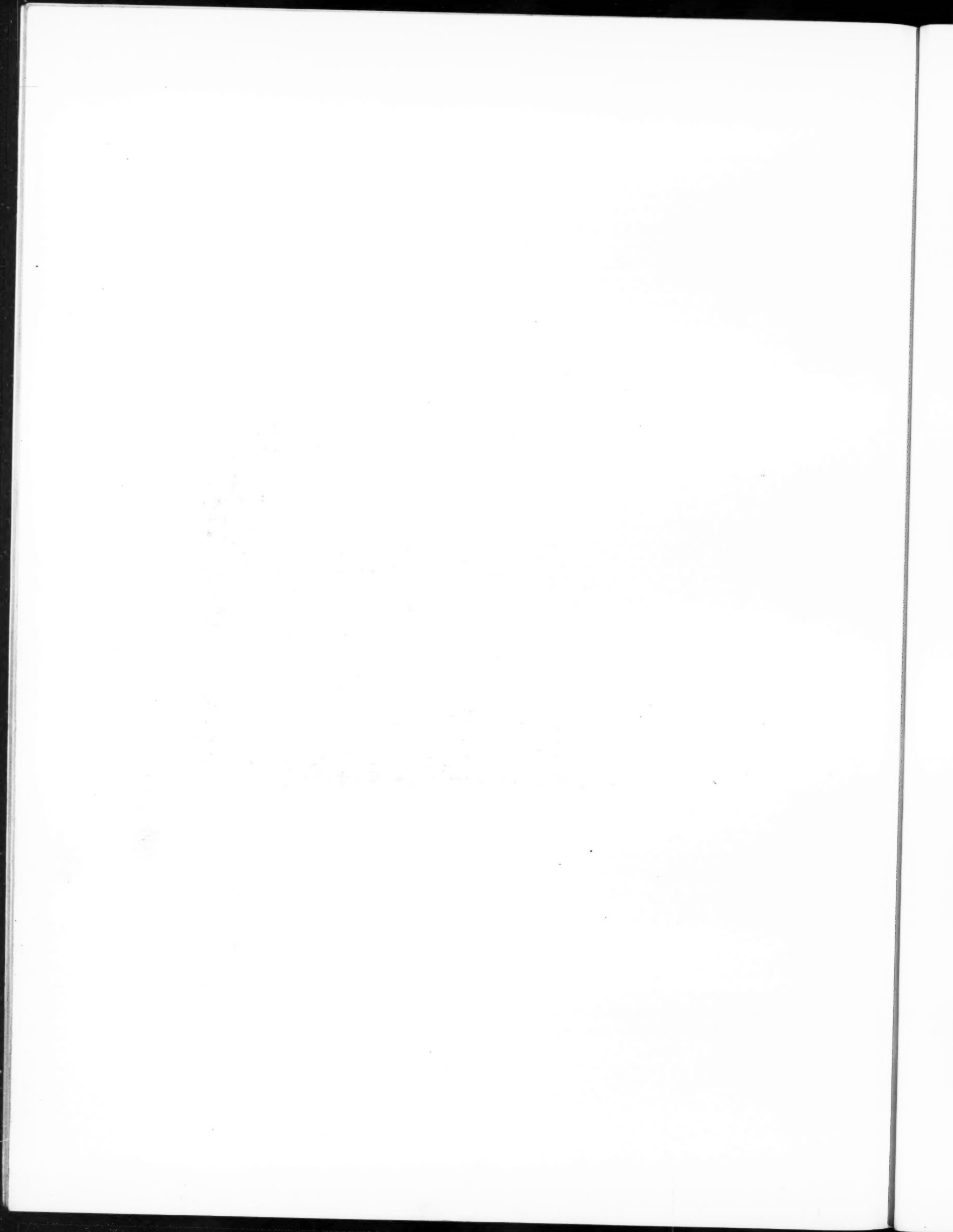
CARLTON ATHERTON
3rd year work, thrown, carved and glazed

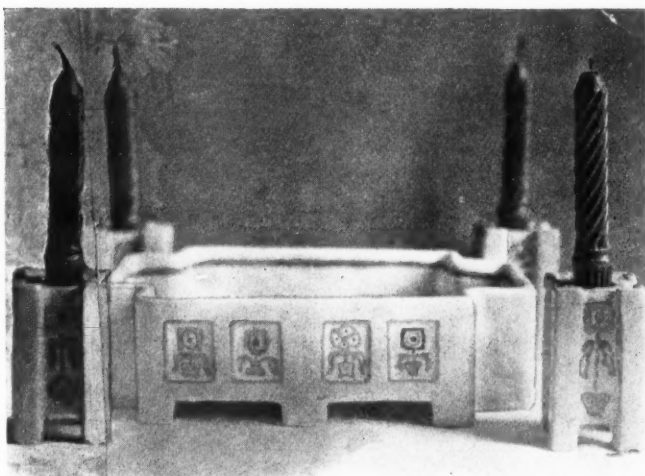


Bowls thrown on the wheel, glazed and decorated in enamels. Both bowls have center medallions

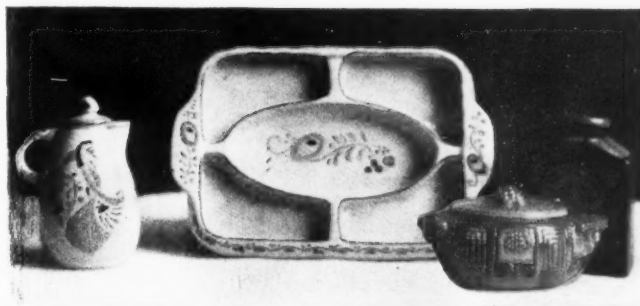


CHINESE RUG OF THE 19TH CENTURY
IN THE METROPOLITAN MUSEUM OF ART, NEW YORK





FLORENCE NICHOLLSON



FLORENCE NICHOLLSON
2d year, Syracuse University
Dish and Candy Jar hand built. Tea Caddy cast
Hot Water Pitcher by ABBIE HARPER



RHODA ROBBINS
3d year work Syracuse University



FLORENCE NICHOLLSON
2d year, Syracuse University



RHODA ROBBINS



RHODA ROBBINS





LUNCH SET, JOHN HELM
2d year Syracuse University
Green, Red Violet, Yellow, Orange, and Blue or Grey



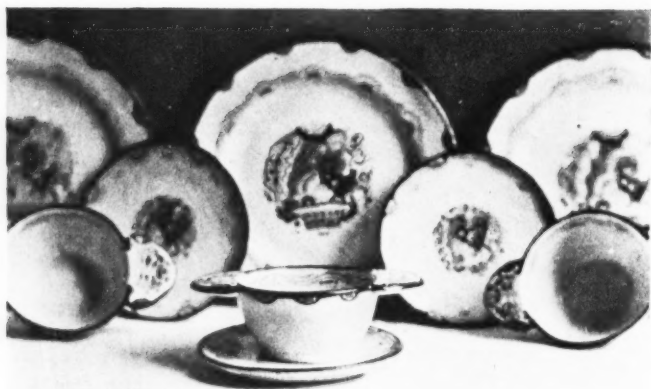
LUNCH SET, SARAH HUNT
Blue Rim Design in Several Colors of Enamels



FLORENCE NICHOLLSON
Chocolate Set—Black, and Red Orange on Cream
2nd year, Syracuse University



BREAKFAST SET—MAY BELLE BROWN
In Grey Blue on White



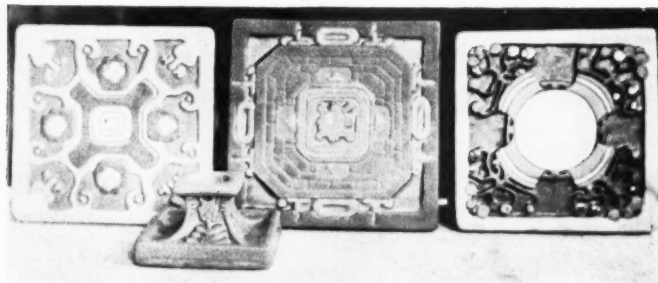
LUNCH SET IN ENAMELS—WHITE GROUND, SCARLET EDGE
2nd year Syracuse University



LUNCH SET—MARY HESS
HOT WATER POT—ABBIE HARPER
Violet, Red Orange, Jade Green and Orange on Cream



FRESHMAN POTTERY



FRESHMAN TILES



PLATE AND CUP AND SAUCER—MRS. J. W. SIMPSON

Design in three Colors—Flowers in Madder Red; Leaves, Blue Green; Black parts, Dark Blue or Black

(Continued from page 232)

simple handbuilding for public school work and the more advanced pottery, according to the requirements of the students.

We are justly proud of the achievements of several of our students, two of whom in the last year have become veritable potters. One, Rhoda Robbins, has a wheel and kiln of her own and is creating a very individual and characteristic type of ware. Another, Carlton Atherton, is developing a technique which points toward porcelain work in the near future.

(Continued from page 224)

forms descending the great channels as they radiate from the top of the peak in nature. Cloud forms based upon diagram Four give variety in horizontal lines—as well as a suggestion of the mystery that the Japanese print makers were so deft in using—and make a ready background for the foreground material. Such a composition might well be worked out in quiet color on canvas for overmantel decoration.



MARMALADE JAR—WOOD MORGAN
Bird—Beak, claw and wavy line in Orange Red—Rest of bird, Yale blue, Egyptian Blue and Arabian Blue—Flowers, Lilac and Warmest Pink—Stems, Mulberry—Leaves, Celtic green.

(Continued from editorial page)

Persian miniature (see the coming May 1924 supplement) or perhaps with a more restrained harmony such as in the Chinese rug this month.

This color supplement gives much of the quality of the original considering that the texture is lost in the reproduction. The two values of the blue in the printer's proof I have at hand are purposely sacrificed for the intensity of the lighter one that we want but the black and white drawings from the rug itself will show these values and the splendid photographs which were made with color filters so as to register the relatively right values are perfect.

There are qualities other than this color one we speak of that make these rugs fine things for study. It is not necessary to speak of them for the rugs speak for themselves. In fact we wish it were not necessary to say anything at all but we want it understood that the selection of this particular thing and every supplement that we show is a purposeful one. These rugs are quite sufficient unto themselves because they are works of art but none the less we feel, the more we look at them, that the old Chinese saying that a work of art is inspiring as well as inspired is true indeed.

(Continued from page 231)

outline in black and the figures in gold, white, green, red and yellow harmoniously combined.

The last picture on the right shows a detail from an Imperial sleeve band embroidered in black and gold on a white satin ground. It shows the well known symbolic design of the "waves of eternity" and cloud forms in shape of the sacred fungus.

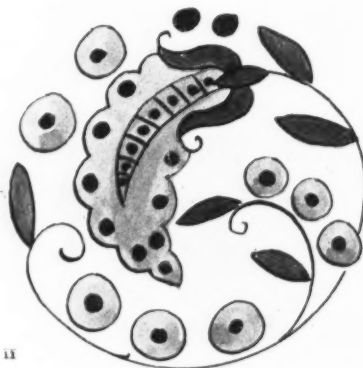
The vase on the right is in cloisonne throughout, the body ground blue, the neck ground yellow, with conventionalised geometric and floral motives in yellow, blue, green, red and white.

The vase on the left is of bronze with bands of cloisonne enamel around the neck and body. The copper is intricately carved with geometric designs. The decorations in the cloisonne band around the body are in a geometric pattern, those about the neck conventionalised designs of flowers and legendary animals.

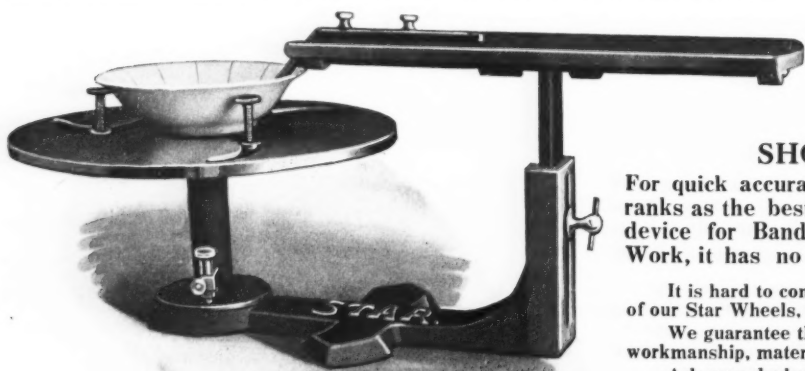
The bench, cover and rugs are also Chinese, repeating the colors and the designs in the vases. The decorations in the cloisonne are in light green and blue, red, white and black.

The designs and colors in the Mandarin square are well adapted to ceramic design. The Mandarin squares were used in the old Chinese official costumes as badges of office. This one, which has a bird embroidered among cloud forms above the symbol of the waves of eternity, evidently belonged to a civil officer. The background is of gold thread of various shades couched down on satin, the shading produced by winding the gold thread with darker threads. The designs are in any shades of blue, green, red and pink, the whole beautifully harmonised.

Pendant in blue, light green and light blue enamel. Design variation of Swastika fret and the Chinese character signifying Jade. Lower pendant in opaque light green Jade.



M. H. HANNEMAN
Leaves, bright Green; flower form, Dull Yellow with Red dots; berries, Blue with Violet centers.



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